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Guide To BURGHLEY HOUSE Stamford



The Seat of the Most Noble
THE MARQUESS OF EXETER,
K.G., C.M.G.

PRINTED AND PUBLISHED
(Under His Lordship's Sanction and Authority)

by

DOLBY BROTHERS LTD

66 & 67, High Street, Stamford

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Guide to Burghley House

BURGHLEY HOUSE, erected by the renowned statesman, William Cecil, Lord Burghley, K.G., Lord High Treasurer to Queen Elizabeth, and her confidential minister and adviser for a period of forty years, takes its name either from "Berg," a hill, "Ley," a pasture or, as it seems more probable, from the manor having been formerly the *ley* or pasture of the Abbot of "St. Peter of the Borough" (Peterborough), under whom it was held by its ancient possessors in fee farm. It is situated in the Soke of Peterborough in the county of Northampton, about a mile south-east of the town of Stamford, in the parish of St. Martin's Stamford Baron.

The history of the manor of Burghley reaches back to a very remote period. In the time of Edward the Confessor, it was let to one Alfgar the King's chaplain, at whose death it was seized by the crown and was subsequently redeemed by Leofric, Abbot of Peterborough, for eight marks of gold. In the reign of William the Conqueror, it was held by Geoffrey de Winton or Winchester, and the manor was some years afterwards (1146) confirmed by Pope Eugenius to the Abbey of Burgh.

About the time of Henry III, Burghley was held of the Abbot of Peterborough, by William de Burghley, and afterwards by Thomas de Burghley ;

and at the death of the latter, in 1280, we are told in Bridges' History of Northamptonshire, that, "as he was knight, and held of the Abbey, two horses were delivered as a mortuary ; and Mary, his relict, dying soon after, a cow was paid on the same account." About 1296 the manor was held by Peter de Burghley, who obtained a grant of free warren here in the year of 1310. He was succeeded by his son Geoffry, who had no issue, and whose widow Mary, or Mariot, being married to John de Tichmersh, the latter obtained possession of the manor by her right, and held it until 1347.

It appears, however, that the above named Peter de Burghley had sold the reversion of the manor to Robert Wykes, by whom it was entailed successively to his three sons, Edmund, Nicholas and Thomas. The two former dying without issue, the manor descended to Gervases, (son of the last-named Thomas), who was chief magistrate of Stamford in the year 1401 ; and through him to his only daughter Elizabeth, who was married to John Milton, alias Lawrence. On the death of the said Elizabeth, without issue, in 1490, it came into the possession of Henry Wykes, clerk, (son of a younger brother of the before-mentioned Gervase Wykes), who was Vicar of All Saints' in Stamford. At his death, which occurred May 9th, 1508, the manor came into the possession of his cousin Margaret, wife of Henry Chambers ; which Margaret sold it to Richard Cecil, Esq., father of the Lord Treasurer Burghley.

Another manor called Little Burghley (which adjoined the above, and is now absorbed in it), was held by James Byroun, in the year 1347, and afterwards by Michael de la Pole, Earl of Suffolk, and Chancellor of England, the latter being attainted in the Parliament of the 10th of Richard II, and adjudged to death and forfeiture of all his estates, the manor reverted to the crown, and was

granted three years afterwards to Robert Garton, William de Reynell, and Henery de Besewick, clerk in fee. In 1526, it was sold by Thomas Williams and others to Sir William Compton, Knt. ; and by an indenture bearing date Dec. 13th, 1528, we find it passing from the hands of the latter into those of the before-named Richard Cecil, Esq. ; by which means, he and his heirs came into possession of both the manors.

Upon this estate then, was erected the beautiful and imposing edifice, a description of which forms the subject of this Guide. It appears that the same site was previously occupied by an old house which had descended to the Lord Treasurer Burghley from his father, and upon the ruins of which he is supposed to have raised the present mansion, as in one of his letters, dated 1585, he speaks of having "set his walls on the old foundations," and of having "made the rough stone walls to be square." Upon a portion of the same site also, a religious house had been formerly established by the Abbots of Peterborough, soon after the property came into their possession. A monastery, called the minster of "Burghe," was founded here in 1156, by William Waterville, Abbot of Peterborough. It appears to have been of the order of St. Bennet, and to have been called from the name of the saint to which it was consecrated, the convent or priory of St. Michael. It was dissolved after a celibacy of about four centuries in the year 1539, at the time when monasteries were for the most part suppressed by Henry VIII. The remains, however, of the minster of "Burghe" are still visible in the fine old hall, the chapel, and the kitchen ; which are probably the only portions of the original building existing in the present edifice.

The erection of Burghley House was probably commenced about the year 1575 ; the earliest date discoverable on any part of it being 1577, which is

carved in relievo on the arched ceiling at the western entrance of the mansion : it seems to have been some time in progress of erection, as upon the spire of the chapel appears the date 1585, and again above the windows on the north side of the house may be seen another date 1587, shewing the different periods at which these parts of the buildings were respectively completed. John Thorpe, an eminent architect in the reign of Queen Elizabeth, according to Horace Walpole, gave the plan, and superintended the erection of the greater part of this magnificent structure. The same author informs us that Thorpe was employed in the building or improvement of most of the houses of the nobility in the reigns of Elizabeth and James I. Thus he is said to have designed Burley-on-the-Hill, in Rutland ; part of Somerset House, Buckhurst House, Sussex ; Woolaton House, Nottinghamshire ; Copthall House ; Holland House, Kensington ; Giddy Hall and Audly End, Essex ; Houghton Hall, Ampt-hill ; and Longford Castle, Wiltshire ; and Kirby. " The taste of all these mansions " adds Walpole, " was that bastard style, which intervened between Gothic and Grecian architecture ; or which perhaps was the style that had been invented for the houses of the nobility, when they first ventured on the settlement of the kingdom after the termination of the quarrel between the Roses, to abandon their fortified dungeons, and consult convenience and magnificence." It is only necessary to add to what has been already said with regard to the origin of Burghley House, that although the building is upon the whole the same in its present state as when first erected by The Lord Treasurer, several material improvements, some of which we shall hereafter have an occasion to notice, had been from time to time made in it by its successors, until the mansion finally attained

that incomparable beauty and perfection which it now exhibits.

Having made these few preliminary observations respecting the history of the manor of Burghley, as well as the erection of the house itself, we now proceed to enter upon a full and complete description of the mansion ; only prefacing our account by observing that whilst the several particulars of which we are about to treat are of the most costly and elaborate character, the space allotted to the notice of each falls far short of what its worth and importance deserves. This will be sufficiently evident when we state that the house contains between 500 and 600 choice and valuable pictures of which nearly 400 are open to public inspection. In the private collection there are also more than 100 miniatures. Its exhibition of paintings, indeed, may be said to be one of the finest which is to be found in the kingdom ; and we are happy to be able to introduce in this place the following remarks on the subject by an eminent and well-known critic :—“ There is no other seat,” says the author in question, in the account of his visit to Burghley House, “ which affords so completely, and on so grand a scale, a view of the taste in the arts which prevailed among the English nobility from the middle of the seventeenth till about the eighteenth century.” Of the “ Paintings ” he adds “ the masters of the later Italian school are the principal portion ; and there are accordingly good works by Andrea Sacchi, Carlo Maratti, Filippo Lauri, Luca Giordano, Ciro Ferri, Franceschini, Liberi, Luti, Sebastion Ricci, etc. ; of the Italian Schools, the pictures of the Venetian school are the most eminent.”*

**Work of Art and Artists in England*, by G. F. Wagaen, a late director of the Royal Gallery in Berlin.

In addition, however, to the interest which Burghley derives from its extensive and valuable collection of paintings, it challenges, in many other points of view, our highest regard and attention, whether we consider its exterior or interior embellishments. With respect to the former, it may be observed, that the house is perhaps the most important specimen of the Elizabethan style of architecture existing in the present day, covering as it does, an immense area, and yet preserving, at the same time, a just and uniform proportion throughout ; whilst the number and variety of the latter—the splendid works of art with which the mansion abounds, its beautiful specimens of statuary, its fine old tapestries, carvings, bronzes, mosaics, and other comparable articles of vertu, far too numerous and extensive to be more particularly specified at the present time—cannot fail to engage the especial notice and admiration of the visitor, whom we shall proceed to introduce, without further preface, to the several objects of interest presented by the house and its appurtenances.

Taking his course along the main street of St. Martin's, Stamford Baron, he arrives at—

THE ENTRANCE LODGES.

This elegant structure was erected from designs by the late Mr. Legg, of Stamford, in the year 1801, under the direction of the first Marquess of Exeter, at an expense of about £5,000. The building consists of two stone octagonal turrets, each containing three stories of apartments, crowned with cupolas, and connected by three arched gateways, the sides of which are formed of solid masonry, and are decorated with three-quarter Doric columns and niches, surmounted by a frieze, cornice, and other embellishments. Upon the parapet above the centre arch are pyramidal and spikeball ornaments flanking the Cecil arms.

Above the two side arches are balustrades and two smaller arches, each of which is crowned with a pyramidal ornament similar to those on the centre arch, and contains a carving of the family crest. The approaches to the lodges were greatly improved by the second Marquess, who, in the year 1828, substituted fifty massive Aberdeen granite posts for the unsightly palings which had previously enclosed the space immediately in front of the building.

Having entered the park which, it may be here stated, is seven miles in circumference, two miles and a half in length, and about one mile and a half wide, the stranger soon obtains a glimpse of the mansion, which may be seen at some distance on a slight elevation to the right. A quarter of a mile onwards a better view of it is obtained through the trees, and soon afterwards the whole of the noble outline and proportions is distinctly disclosed, presenting an entire view of the northern and western sides, together with the range of buildings projecting from the north-eastern angle.

The several varied and elegant features of the noble pile thus presented, cannot fail to command observation. The stone cupola-topped turrets, surmounted by their richly gilt vanes ; the chaste, though singular appearance presented by the numerous chimneys, consisting of lofty Doric columns, coupled by cornices and heavy architraves ; the elegant and ornamental balustrades of the roof, embellished in numberless directions by the Cecil crest, and other devices, of the Elizabethan age ; the solid and well-proportioned mullioned windows ; and the lofty spire of the chapel towering above the whole, and contributing to give the immense fabric, as a modern writer describes it, the " consequence of a town." All these constitute a spectacle which must impress the mind of the beholder with a striking sense of

the beauty and magnificence of the mansion which he is about to visit.

The building itself is in the form of a parallelogram and is for the most part composed of the stone called *Barnack Rag*, the material being to all appearance as sound and fresh as when it was first hewn in the quarries of the neighbouring district whence it derives its name.* Attention is first arrested by the beautiful West front, 157 feet in length, the centre of which (being that portion of the edifice which was first completed by the Lord Treasurer Burghley) consists of a grand square tower, projecting from the line of the front and rising to the height of three storeys, having its four angles surmounted by massive octangular cupola-topped turrets. The extremities of this front, also, project as far as the tower just mentioned, and are embellished with similar ornaments, whilst the handsome mullioned windows which stand out from its side, complete the beauty and effect of this portion of the building. The ponderous iron gates communicating with the interior of the mansion, both at this and the North front are the work of Jean Tijou, are richly gilt and of admirable workmanship, and from their imposing appearance and dimensions, serve to give an air of additional grandeur and relief to the whole fabric.

The North, or principal front, which is by far the most elaborate, is upwards of two hundred feet in length, and is divided into three compartments, bounded by two massive square built towers, each surmounted by an angular octagonal turret. The whole front is raised upon a terrace four feet high and eighteen feet wide, the facing of which is boldly displayed into moulded and

*A great part of the park and grounds, and even some portion of the house itself, it may be mentioned, are situated in the parish of Barnack.

raised panels. The centre compartment, comprising the entrance, is arranged into projections of the quadrant, square, and semi-circle, and is surmounted by a balustrade and ornaments composed of grotesque pedimented arcades and varied pinnacles. The centre panel of the parapet bears the date 1578, in relief. The folding gates, which, as we have already stated, enclose the entrance doors, are tastefully designed in the *cinque ceno* style of Italy, being wrought into groups of flowers and wheat ears, and rampant lions issuing from cornucopias—ornaments bearing reference to the arms of the family. These gates are approached by a flight of steps rising to the level of the terrace. The extensive and splendid elevation of the whole front possesses well-adjusted projections, producing deep shadows and broad masses of light which give it a highly pleasing character, and the entire facade has the merit of picturesque effect without being deprived of the decisive outline so peculiarly admirable in the classic examples of Italy, whose architecture in a great measure became the fashionable models for the mansions of this country during the reign of Elizabeth. Burghley House, being one of the earliest specimens of the mixed style of this period, is more elegant in its general arrangement and delicate and effective in its detail, than many others of a similar kind, and is in a great measure free from the frivolous associations of unmeaning scroll work and rude sculpture which disfigures several palaces of the same age.

The grand entrance, to which we have alluded, is approached by a spacious carriage-way, closed within a lofty and antique palisade of semi-circular form, having double gates immediately opposite to the house, and distant from it upwards of a hundred yards, of expensive and superior workmanship. The centre of the area was formerly occupied by a pond, for which the present circular

lawn was substituted in 1775, about the time that the lake on the south side of the mansion was formed. This beautiful piece of water, it may be here mentioned, covers a space of thirty-two acres, and was made under the able and judicious direction of Mr. Launcelot Brown, who, by his superior taste, effected several other important improvements in the grounds at Burghley. A handsome stone bridge is thrown across the lake, leading to the upper and lower parks, which are not, however, open to the public. This bridge has three arches, between each of which are well-proportioned niches, and it is surmounted by a balustrade having on its extremities four large lions, couchant, executed in stone.

Passing the north-front entrance just described, which, it may be observed, is assigned to the exclusive use of the family and friends of the Marquess of Exeter, and which communicates with the private apartments, situate on the ground floor of the house, the visitor arrives at

THE PORTER'S LODGE.

The visitor having inscribed his name and address in a book provided for that purpose passes through the gates which open into a court yard or quadrangle, in the centre of which stands one of the finest specimens of the horse-chestnut which is to be seen in the kingdom. The visitor is conducted thence into the house under a portico over which are the family arms in stone, and ascending a few steps, finds himself in a corridor, erected by the second Marquess of Exeter, the ceiling of which is ornamented with panels. Over the doorway in this passage is an original model by Nollekens, representing "Venus with Cupid riding upon a Dolphin." On the reverse side is another work of art by the same sculptor, the subject of which is "Daedalus fabricating wings for his son Icarus ; " the latter stands by

watching his father in the operation. A door on the left opens into the Great Hall, the description of which is reserved for another page of this work. Opposite this door hang pictures of—

Beaconsfield, Earl of	—	—	—	<i>Weigall</i>
Marquess of Salisbury	—	—	—	<i>Weigall</i>

The attendant now conducts him down a flight of steps leading to

THE SALOON,

which is paved with black and white marble. Over the door way is an original model of a Dromedary and Camels ; and on the reverse side one of a Lion, Lioness and Whelps.

Proceeding thence along a corridor hung with Mortlake Tapestry representing Raphael's Cartoons, he obtains a passing view of the inner court or quadrangle and comes to the original stone staircase communicating with the suite of apartments on the first floor of the mansion which are those usually shown to the public. This staircase which reaches to the top of the house deserves particular notice on account of its massive masonry, the peculiar ornaments of the deep-vaulted roof, the heavy groinings above, the several landings terminating in curiously-wrought stone pendants (corresponding with those of the Great Hall), the radiating arch over each of the shorter flights, and other singularities of its structure. Facing the visitor, on the first floor hangs a fresco of Christ and St. John by Johanni de Ft. Johanni. To the left on reaching the first floor is

THE ANTE-CHAPEL

which measures 36 feet 6 inches by 24 feet, and in which are suspended the following

PAINTINGS

Virgin, Child and Angels	—	—	<i>Anon.</i>
	(From Lord Beaconsfield's Sale)		
44. St. Peter	—	—	<i>Guido</i>
45. St. John	—	—	<i>Parmigiano</i>

46. Virgin Mary and dead body of Christ *Reni*

47. Martyrdom of St. Laurence — — *F. Lauri*

A Saint renowned for the extraordinary fortitude with which he endured his sufferings.

48. Assumption of the Virgin — — *Domenichino*

49. Virgin and Child — — — *Guido*

50. The same subject, school of — — *Guido*

51. The Stoning of Stephen (copper) — *F. Lauri*

9. St. Philip de Neri — — — *Guido*

A Romish Saint of the sixteenth century.

53. St. Peter casting himself into the Sea

to go to Jesus — — *Lanfranco*

54. Assumption of the Virgin — — *Ant. Caracci*

55. The Tribute Money (in 2 colours) *G. Muziano*

"Notwithstanding, lest we should offend them, go thou to the sea, and cast an hook, and take up the fish that first cometh up; and when thou has opened its mouth, thou shalt find, a piece of money; that take and give unto them for me and thee." *Matt. 17, 27.*

58. Jacob's Dream — — — *Cigoli*

59. The Last Supper — — — *A. Sacchi*

60. Virgin and Child — — *M. A. Caravaggio*

61. The Salutation — — — *Franceschini*

62. Virgin and Child — — *Carlo Maratti*

63. The Virgin and other women with the
dead body of our Lord, school of

Michael Angelo

64. Adoration of the Shepherds — — *Ricci*

65. Angel's Head — — — *Guido*

Christ on the Cross — — — *Anon*

(From Deeping)

67. Head of the Virgin — — — *Guido*

This as well as the picture 65, are Studies of the Heads in the celebrated picture by the same Artist of "The Annunciation" in the Louvre.

30. Virgin in the Clouds — — *Antonio Caracci*

454. Virgin and Child (copper) — — *Lauri*

THE CHAPEL.

5. Saul and the Witch of Endor – *Carlo Loti*
368. Solomon's Idolatry – – *Carlo Loti*
- 70A. (Over the Communion Table) Zebedee's
 Wife petitioning our Saviour on
 behalf of her Two Sons *Paul Veronese*
2. Finding of Moses – – *Carlo Loti*
3. Adoration of the Shepherds – *Liberi*
73. Jephthah's Vow – – *Luca Giordano*
6. Christ's appearance to Mary Magdalene
 after His Resurrection – *Liberi*

The ceiling both of the Chapel and the Ante-chapel is handsomely ornamented; the former apartment has oak panels, which a few years ago were relieved of the thick coating of white paint with which they were encrusted. Upon the walls are displayed some beautiful specimens of carving by Gibbons* consisting for the most part of festoons of fruit and flowers.

The Communion-table and rails are cedar wood and the pulpit and reading desk mahogany. Prayers are read every morning during the week, on which occasion all the members of the family are habitually present. The chair on the right of the fire-place (near the pulpit) stands in the place of the one used by Queen Elizabeth. The same seat was occupied by her Majesty during her visit in 1844, Prince Albert being at her left hand.

*Grinling Gibbons, who executed the greater part of the exquisite carving with which Burghley House abounds, was born in London about the middle of the seventeenth century. He excelled particularly in carving flowers and foliage.

A striking and conspicuous object in the Chapel is the handsome chimney-piece on its north side. It is composed of several different kinds of marble and presents a lofty and spacious front, adorned with a spherical niche, and twisted columns having Corinthian capitals, the whole being surmounted by a cornice crowned with pinnacles. It was purchased for the 2nd Marquess of Exeter in 1839, by Lord Howard de Walden, from the Convent près de Passo de Arcòs, near Lisbon.

On leaving the Chapel the visitor obtains a view of the first-floor corridor. Hanging over the archway is a painting of Her Majesty Queen Victoria (1844).

THE BILLIARD ROOM.

is 34 feet by 21 feet and 15 feet in height. It has an ornamental ceiling richly decorated with intersecting circles and other embellishments. The sides of the room are faced with a modern wainscot of Norway oak handsomely carved, the panels of which enclose paintings consisting, with a few exceptions, of

FAMILY PORTRAITS.

75. William Aislabie, Esq. — — *Anon.*
Husband of Elizabeth, daughter of the Sixth Earl of Exeter.

76. Ann, Countess of Exeter — — *Kneller*
Wife of John, the Fifth Earl, and widow of Charles, Lord Rich, son and heir of Robert, Earl of Warwick.

77. John, Fifth Earl of Exeter — *Kneller*

79. Elizabeth, Countess of Exeter — *Kneller*

Second wife of John, the Sixth Earl, and daughter and co-heiress of Sir John Brownlow, Bart., of Belton, in the County of Lincoln.

81. Hon. Edward Cecil — — — *Kneller*
Fourth son of John, Fifth Earl of Exeter.
82. Lady Elizabeth Aislabye — — — *Anon.*
Only daughter of the Sixth Earl of Exeter, by his second wife.
83. Brownlow, Ninth Earl of Exeter in a
Vandyke dress — — — *Hudson*
1747
84. Letitia, Countess of Exeter, a copy, by *Powle*
(*J. Powell ?*)
Wife of the last mentioned Earl, and daughter of
Horatio Townshend, Esq.
85. William, Third Earl of Devonshire *Dobson*
Father of Ann, wife of John, Fifth Earl of Exeter.
87. Countess of Devonshire
(Elizabeth Cecil) — — — *Dobson*
Wife of the above-mentioned Earl.
89. Brownlow, Eighth Earl of Exeter *Richardson*
90. Hannah Sophia, his Countess *Mrs. Verelst*
Daughter and heiress of Thomas Chamber, Esq., of Derby.
91. Hon. William Cecil — — — *Kneller*
Brother to John, Sixth Earl of Exeter.
66. The Right Hon. Stephen Poyntz
A copy of *Vanloo's* picture (possibly by John Hill).
535. Earl of Gainsborough— — — *Anon.*
He married the niece of Frances, Countess of John,
Fourth Earl of Exeter.
78. Sir Geoffrey Kneller, Knt. and Bart. *Kneller*
Painter of other portraits in the same apartment, and
well-known for his skill in his profession.
86. Sir Isaac Newton — — — *Anon.*
88. Thomas Hobbes — — — *Anon.*
Preceptor to Charles II when Prince of Wales, and
eminent as a writer and philosopher. Died A.D. 1679.

80. Verrio — — — — — *Verrio*

A painter employed for twelve years at Burghley, in the seventeenth century. The visitor will see more elaborate productions of his art in the ceilings of the State Apartments through which he will pass, and in the walls and ceiling of the Grand Staircase.

534. Dr. Haschard, Dean of Windsor — *Riley*
Born 1646.

92. Barbara, Duchess of Cleveland *Sir P. Lely*
The well-known favourite of Charles II.

93. (Over the fire-place) Henry, Tenth Earl
and First Marquess of Exeter ;
Sarah, his Countess ; and their
daughter, Lady Sophia Cecil
(whole lengths) *Sir Thomas Lawrence*

The subjects of Tennyson's well-known ballad "The Lord of Burghley." A fine picture, executed in the happiest style of the great painter, whose name it bears.

†2.A Pencil Sketch of himself
Sir Thomas Lawrence

94. Duchess of Montrose, a copy,
by *Vander Gucht* after *Soldi*
Daughter of John, Second Duke of Rutland.

95. Lady Annabella Bennet — — *Lely*
Wife of John, Sixth Earl of Exeter, and daughter of
John Bennet, Lord Ossulston.

96. John, Seventh Earl of Exeter, when a
boy (whole length) — — *Kneller*

97. John, Fourth Earl of Exeter, and
Frances, his Countess, school of—
Vandyck

10. Anna Maria Mordaunt and her brother
Charles Mordaunt, first cousin to
the Earl of Peterborough, in the
fancy dress of Pilgrims

AT THE EAST END OF ROOM.

505. Admiral Pierrepont — *Sir Martin Shee*
(born 1767)

Pictures marked † from the 2nd Lord Newland's Collection.

293. W. Poyntz - - - - *Anon.*

Father of Isabella Poyntz, wife of Second Marquess of Exeter.

In this room is a handsome billiard table, the mountings of which are of oak from the Royal George, sunk at Spithead in 1782.

The next is a lofty and spacious apartment called

THE OLD BALL ROOM

having been formerly used as such, but is now converted into a second Billiard Room. It has a spacious bow window which is situated immediately over the front entrance on the north side of the house. It measures 51 feet by 28 feet and is 25 feet high. The walls and ceiling of this fine apartment are painted by Laguerre,* and are universally considered to be the best productions of the many works of art executed by that master.

The ceiling purports to be a representation of the planetary system, and exhibits an assemblage of mythological deities engaged in different pursuits ; many of the figures are beautifully drawn and have the character and semblance of life itself. The whole painting appears to rest upon a double row of marble pillars surmounted by a pediment, at the corners are represented Cupids supporting devices emblematical of the starry heavens.

The subject of the painting on the south side of the room is "The conduct of Scipio towards his fair captive."

*Louis Laguerre (father-in-law of Jean Tijou who designed the Golden Gates) a painter after the style of Verrio, whom he assisted in his works, was born in France and named after Louis XIV, his godfather. He painted "The Labours of Hercules," at Hampton Court Palace, and various works of art at Devonshire House, Petworth, Blenheim, Uffington House, Burley-on-the-Hill, etc. He died in 1721.

The subject of the large painting on the east side of the apartment is "The battle of Cannæ."

Over the door on the same side of the room is a small painting in *chiar oscura*, exhibiting "Mark Antony and Cleopatra at a banquet."

On the opposite side of the room are depicted the closing scenes in the lives both of Antony and Cleopatra. In the apparently massive gilt frame supported over the chimney piece at either end by Herculean figures, the former is represented as being drawn up into the apartment of Cleopatra by that Queen and her attendants, having inflicted upon himself the wound (upon a false report of his mistress's death) which soon afterwards proved fatal. Over the door on the same side of the room Cleopatra is seen taking the fatal asp out of the basket, by whose venomous bite she voluntarily terminated her life rather than listen to the overtures of Augustus or be reserved as an ornament to grace his triumph.

It also contains a cabinet of Florentine Mosaic, and an oak cabinet carved with a scene of the Siege of Troy.

Upon the chimney-piece, which is of white marble supported by handsome brackets of the same material, is a collection of curious old china figures, etc. Between that and the window is a representation of two youths, a celestial globe and flying figures. The youths are supposed to be William and Charles, two of the sons of John Fourth Earl of Exeter. The recess formed by the bow-window is ornamented with embellishments apparently of an architectural description. The visitor then proceeds to

THE BROWN DRAWING ROOM

which measures 29 feet by 21 feet 6 inches, is hung with brown damask and has an oak wainscot. Over the mantelpiece is a superior specimen of carving by Gibbons of birds, fruits and flowers.

Between the windows is suspended a carved Chippendale mirror below which is a marble slab and gilt stand, the latter being of beautiful workmanship. The window contains a fine painting on glass of a Smith's Forge, by Margaret Pierson, 1789, after *Wright* of Derby.

The bed in this room was used by Queen Victoria as a girl when here with her mother, and by King George VI as Duke of York.

PAINTINGS

103.	Flower Piece	-	-	-	-	<i>Baptist</i>
419.	Holy Family	-	-	-	<i>Ridolfi</i>	<i>Ghirlandajo</i>
105.	Imitation of Roman Paste					<i>Reiffenstein</i>
	(Hebe feeding Jupiter)					
106.	Another Specimen	-	-	-		<i>Reiffenstein</i>
213.	Small Picture (bought in 1904)	-	-	-	<i>Endymion</i>	
107.	Elijah and the Widow	-	-	-	<i>G. Brandi</i>	
110.	Fruit Piece	-	-	-	<i>C. de Heem</i>	
425.	Holy Family with the Spirit of Justice					<i>Francesco Francia</i>
108.	Narcissus	-	-	-	<i>Carlo Maratti</i>	
111.	Cocks Fighting	-	-	-	<i>D. de Koninck</i>	
112.	Fruit and Flowers	-	-	-	<i>N. Boschaert</i>	
113.	Diana and Actaeon	-	-	-	<i>L. Giordano</i>	
114.	Earth	-	-	-	<i>John Breughel</i>	
115.	Air	-	-	-	<i>John Breughel</i>	
409.	Sibyl	-	-	-	<i>Guido</i>	
133.	Landscape	-	-	-	<i>Ruysdael</i>	
117.	Marcus Curtius leaping into the Gulf					
	(9 feet by 6 feet)	-	-	-	<i>L. Giordano</i>	
118.	Fire	-	-	-	<i>John Breughel</i>	
119.	Water	-	-	-	<i>John Breughel</i>	
120.	Duck Hunting	-	-	-	<i>D. de Koninck</i>	
123.	Herodias with John the Baptist's					
	Head on a Charger	-	-	-	<i>Guido</i>	
122.	Landscape	-	-	-	<i>Domenichino</i>	
124.	Deianira and the Centaur				<i>L. Giordano</i>	
516.	Magdalen	-	-	-	<i>C. Maratti</i>	
132.	Landscape	-	-	-	<i>Domenichino</i>	
127.	Thré Elements	-	-	-	<i>F. Albano</i>	

7. Adoration of the Wise Men (copper) *F. Vanni*
 101. Venus and Cupid *Michael Angelo Buonaroti*
 100. Madame de la Vallière — *Rev. W. Peters*
 99. A Study — — — — *Vandyck*
 102. Fruit, Flowers and Insects — *N. Boschaert*
 The next room is

THE BLACK AND YELLOW BED
CHAMBER,

so called from the hangings and furniture of the ancient state bed which it contains, as well as the window curtains consisting of black satin richly embroidered and lined with yellow, said to be of the time of Queen Anne, all which were completely restored in 1838. Between the windows hangs a Verre Eglomise. The apartment measures 22 feet by 21 feet, and is hung with old tapestry. Over the chimney-piece is another specimen of Gibbon's fine carving. Two of the window panes contain the following representations:—a Design from Teniers by Jervis ; and the Head of Richard Bancroft, Archbishop of Canterbury 1544-1610 ; a third was destroyed by a bomb in 1940.

In this apartment stands a large and valuable cabinet of the period of Louis XV., bought by Lord Exeter at Versailles in 1870.

PAINTINGS.

- | | | |
|-----------------------------------|---|---|
| 134. Whole-length Figure of Eve | — | <i>Veronese</i> |
| 135. Ariadne abandoned by Theseus | — | <i>A. Silla</i> |
| 136. Æthra and Theseus | — | <i>A. Kauffman</i> |
| 137. Virgin, Child and Angels | | <i>G. C. Procaccini</i> |
| 138. Virgin, Child and Angel | — | <i>Ant. Gabbiani</i>
after <i>Guercino</i> |
| — Mosaic Parrot (on slate) | — | |
| 32. Magdalen (panel) | — | <i>Poelemburg</i> |

— . Mosaic Parrot (on slate)

169. Flower Piece — — — *Mrs. Verelst*

On the East wall are hung two wax models of battlepieces one of which is The Rape of the Sabines signed F.N., by Filippo d'Angeli called " Il Napoletano."

372. Work in Wool — — —

146. Work in Wool *Anne Wentworth, Countess Fitzwilliam, of Northboro'*

147. Landscape — — — *G. Bolognese*

148. Battle Piece — — — *P. C. Verhoek*

145. Battle of Birds and Beasts *G. B. Castiglione*

468. Madame de la Vallière, as a nun.
time of Louis XIV.

161. Doris wounded by Silvio *Guisepppe Chiari*

163. St. Jerome — — *Simone da Pesaro*

162. Landscape — — — *Elsheimer*

165. Olindo and Sophronia — *Luca Giordano*

21. Small Landscape — — — *Paul Bri*

166. Landscape — — — *Henry van Lint*

167. St. Jerome (copper) — — *Van Balen*

150. Georgiana Sophia, Marchioness of
Exeter, taken in 1849 — *Swinton*

128. Marriage of Boaz and Ruth *Ciro Ferri*

The room into which the visitor is next shown is one of more than ordinary interest, being no other than

QUEEN ELIZABETH'S BED ROOM

which presents as nearly as possible the same furniture and appearance as when it was occupied by the Sovereign whose name it still retains. The ancient bed with its hangings of dark green velvet on a ground of gold tissue, and a set of chairs covered with similar material, remain precisely

in their original state. The room measures 19 feet by 18 feet, and is hung with three pieces of tapestry made for the Fifth Earl of Exeter, over each of which are displayed his arms impaling those of his Countess. They represent the following subjects :—

History of Actæon and Diana	—	—	<i>Anon.</i>
Bacchus Crowning Ariadne	—	—	<i>Anon.</i>
Acis and Galatæa	—	—	<i>Anon.</i>

PAINTINGS.

173. Our Saviour praying in the Garden
(4ft. 2in. by 3ft. 8in.)

Leandro da Ponte (Bassan)

174. Venus and Adonis — — — *G. Chiari*

175. Tobit and the Angel — — — *Mola*

The toilet-table in this apartment, when properly arranged, presents a rich and superb display of silver-gilt dressing plate. Over the fireplace is another fine specimen of carving in wood by Gibbons. On the west side of the room hangs a glass in a carved gilt frame. Next to this is

THE PAGODA ROOM

which is the central apartment on the west side of the house, and which derives its name from an elegant ornament of that description standing upon a marquetry table before the window, being a perfect model from one of the kind at Nankin. It is chiefly composed of mother-of-pearl, is four feet high and is enclosed under a glass case. The sides of this room (which measures 24 feet 9 inches by 17 feet 9 inches) are panelled and surmounted by a handsomely-carved cornice. The mantel-piece was carved by Belgian refugees from Spalding during the Great War, and the wood used was from chestnut trees out of the Park. It contains the following much-admired

PORTRAITS.

211. Head and shoulders of Lancelot
Brown, Esq. — — — *Sir N. Dance*
453. Carlo Dolci's Daughter (21in. by 16in.)
Carlo Dolci
209. Mrs. Jane Cecil — — — *Anon.*
Mother of the Lord Treasurer Burghley, and daughter
and heiress of William Heckington, Esq., of Bourn.
216. Lady Dorothy Nevill — — — *C. Janssen*
First wife of Thomas, first Earl of Exeter.
215. Portrait of a Boy — — — *Velasquez*
214. Countess of Desmond — — — *Rembrandt*
Said to have been one hundred and forty-five years old
at the time of her death, which took place, A.D. 1612.
This picture is now supposed to be Rembrandt's mother.
191. Elizabeth, Countess of Exeter — — — *Dobson*
Second wife of William, Second Earl of Exeter.
461. On the North door "Holy Family"
by — — — — — *Parmigiano*
177. Ann Carr, wife of Lord William Russell,
afterwards 5th Earl of Bedford *Vandyck*
530. Spaniard with a Guitar — — — *Valentin*
212. Thomas Wriothesly, 4th Earl of Southampton
Wissing
Father of Lady Rachel Russell.
121. Frances, second wife of First Earl of Exeter
probably by *Richardson* after *Vandyck*
181. Henrietta Maria, daughter of Henry IV of
France, and wife of Charles I, King of
England (half length) After *Vandyck*
507. Parmigiano's Mistress — — — *Da Pescia*
182. Charles I, in a rich point-lace dress, having
the Star, Blue Ribbon and Pendant
George (half-length) — — — *John Stone*
371. A Lady of the House of Parma (19in. by
15in.) — — — — — *Schidoni*

373. A Lady of the House of Parma (19in. by 15in.) - - - - *Schidoni*
376. A Lady of the House of Parma (19in. by 15in.) - - - - *Schidoni*
378. A Lady of the House of Parma (19in. by 15in.) - - - - *Schidoni*
187. Charles II, his Brother and Sisters, when young - - - - *Stone*
186. Head of Annibale Carracci (19in. by 14in.)
Annib Carracci
188. Jan Van Eyck (19in. by 13in.) *Jan Van Eyck*
The inventor of oil painting. Born A.D. 1370. Died 1441.
190. Head of Martin Luther, with the monogram and date (panel), (20ui. by 15in.)
Lucas Cranach
192. Oliver Cromwell - - - *Walker*
This picture is said to have been presented to Elizabeth, Countess of Exeter, second wife of William, Second Earl of Exeter, or wife of David, third Earl of Exeter, by the Protector himself, on his taking possession of Burghley House by storm, A.D. 1643.
129. Man's Head (19in. by 16in.) *Rembrandt*
125. Woman's Head (19in. by 16in.) *Rembrandt*
272. William Cecil, Lord Burghley,
Copied by *G. Jackson*, from a picture at Rockingham Castle.
195. Lady Warwick - - - *Ashfield*
Wife of Robert, Earl of Warwick.
The families of Exeter and Warwick were connected by marriage through John, fifth Earl of Exeter.
194. Henry VIII (half-length) a copy of Joos van Cleve's portrait at Hampton Court.
The King holds a scroll, on which are the words
MARCI 16
ITE IN MVDVM VNIVERSV ET PREDICATE.
EVANGELIVM OMNI CREATVRE.
196. The Lord Treasurer Burghley *Mark Gerards*
197. Queen Elizabeth, at an advanced age
(half-length) - - *Mark Gerrards*

198. Mary, Queen of England (small, three-quarter length panel) - - *Holbein*
200. Lady Anne Cecil - - - *Vandyck*
Daughter of William, second Earl of Salisbury, and first wife of Algernon Percy, tenth Earl of Northumberland.
204. Robert Devereux, Earl of Essex *Gerrard*
The well-known favourite of Queen Elizabeth.
201. Thomas, first Earl of Exeter
Cornelius Jannssen
Eldest son of the Lord Treasurer, and elder-brother of Robert Cecil, first Earl of Salisbury.
446. On the South door, Joseph, Virgin and Bambino - *G. Andrea de Ferrari*
205. William Cavendish, Duke of Newcastle (Portrait uncertain) - - *Vandyck*
A faithful and devoted friend of the Stuarts.
202. Sir Edward Cecil (made Viscount Wimbledon) - - - *Mierevelt*
184. Head of a Lady - - - *Titian*
206. Lady Georgi-Anna Cecil - *C. Janssen*
Daughter of Thomas, first Earl of Exeter, by his second wife.
207. Princess Elizabeth
Considered to be Princess Elizabeth daughter of James I and Ann of Denmark.

229. A small copy of the "Standard Bearer"
Rembrandt

A curious dish is shown in this apartment, having a view of Burghley House upon it, and dated 1745. Adjoining is

THE PURPLE SATIN BEDROOM

which is 19 feet 6 inches by 18 feet, and is hung with Mortlake tapestry representing subjects of a Bacchanalian character, made for the Fifth Earl of Exeter. The bed is exceedingly handsome, the massive posts, cornice, etc., consisting of walnut wood adorned with gold. The hangings are of

rich purple satin (whence the room derives its name), and upon the summit of the interior dome, which is most tastefully arranged, are placed the initials and coronet of the Marquess of Exeter. The window curtains and cornice are in character with the rest of the furniture. This apartment contains only three

PAINTINGS.

519. Painting of Brownlow, Eighth Earl of
Exeter when a boy - - *Kneller*
217. David and Bathsheba - *J. Jordaens*
219. Orpheus - - *Benedetto Gennari*

THE PURPLE SATIN DRESSING ROOM

measures 22 feet 6 inches by 15 feet 9 inches and is hung with the above material. The curtains and cornice, which are also new, are studded with gold. This apartment contains the following

PAINTINGS, ETC.

220. Reconciliation of St. Peter and St. Paul
Gerard Honthorst
223. Susanna and the Elders - - *Lely*
222. Vision of St. Francis (on slate) *Veronese*
221. Virgin and Child, copper (11in. by 8in.)
G. B. Castiglione

This picture was presented to the ninth Earl of Exeter by Pope Clement XIV.

224. Holy Family - - - *Passeri*
226. Victory introducing the Doge, Simon
Memmo at Venice (panel) *P. Farinati*
126. Virgin and Child after Titian *Rev. W. Peters*
17A. Old Man with an Owl - - *Cipper*
18A. Old Woman with a Turkey - *Cipper*
497. Virgin and Child - - *Guido*
228. Shepherd, Dog and Cattle - - *Teniers*

158. Virgin Mary and dead body of our Saviour
(on copper) — — *Guido*
232. Joseph and Potiphar's Wife *Valerio Castelli*
231. A Battle Piece — — — *Castiglione*
539. The Nativity — — — *John de Lis*
233. A Battle Piece — — — *Castiglione*
241. Virgin, Child, Joseph and two Angels
Lodovico Carracci
237. Head of David — — — *Guercino*
246. The Journey to Emmaus — *Poelemburg*
527. Rose and Glass — *H. Vander Mijn*
238. Ixion embracing the Cloud *C. Maratti*
239. Leda and Swan — — *C. Maratti*
240. Mem playing at Dice — *P. Mignard*
227. A Head (probably van Gemert of South
Brabant) — — — *Anon.*
243. Rinaldo and Armida — *Domenichino*
242. The Flight into Egypt *Francesco Zuccherelli*
244. Jupiter and Semele — — *C. Maratti*
245. The Golden Shower — — *C. Maratti*
42. Christ supported in the Clouds — *Rubens*
247. St. Hubert (panel) (14½in. by 13½in.) *A. Dürer*
248. Cupid pulling Fortune by the Hair *P. Liberi*

On the right hand side of the window are three old Roman Mosaics of the following subjects :—
"Boy's Head," "The Colliseum," "Bird" in Ancient Mosaic dug up at Tivoli, and on the left hand side "Birds and Fruit," "Roman Mosaic" "Ruins of Temple of Vesta," and two modern Mosaics "Chaffinch" and "Cock."

The visitor is now conducted to the suite of apartments which extend along the southern side of the mansion and which are called "The George Rooms," in consequence of their having been made

ready in anticipation of a visit from George IV when Prince of Wales. They were occupied by Queen Victoria and Prince Albert on the occasion of their visit to the mansion in 1844. These apartments were first fitted up in the year 1789 under the immediate superintendence and sole direction of Brownlow, Ninth Earl of Exeter, who is said to have selected the whole of their decorations from works on ancient architecture contained in the library at Burghley, and to have expended upwards of £2,000 in the completion of them. They are panelled with the finest Dutch wainscot, preserving its natural color and exhibiting specimens of carving remarkable for sharpness and beauty. The first of these apartments is

THE STATE-BED DRESSING ROOM, OR FIRST GEORGE ROOM,

which measures 21 feet by 13 feet and is 16 feet in height. The flooring is of oak, parquetry. Upon the mantel-piece of white marble, which is inlaid with scagliola, is displayed an assortment of fine old china. The grate, fender, and fire-irons are of silver and burnished steel, beautifully wrought. Over each door are carved representations in limewood by Gibbons, of Birds, Fruit, Flowers, Musical Instruments, Arms and other devices tastefully intermixed; each group of carving, which is adorned with a slightly gilt tinge, having the cipher and Earl's coronet beneath it. From the cornice of the wainscot springs an elegant coved

PAINTED CEILING,

executed by Verrio and embellished with the following subjects.

The base exhibits an elaborate balustrade, at each corner of which are represented boys supporting architectural devices surmounted by

vases of flowers. In the centre of the sides of the same balustrade are displayed, between figures beautifully drawn, medallions portraying the following subjects :—

On the north side, illustrated between representations of Air and Fire, is depicted “Daphne and Apollo.”

On the east side, between figures emblematical of Winter and Spring, is painted “Hercules slaying the Dragon.”

The medallions on the south side, placed between representations of Earth and Water, has for its subject “Hyacinthus and Appollo.”

Between the figures on the west side, personifying Summer and Autumn, is a Medallion of which the subject is “Appollo flaying Marsyas.”

The ceiling exhibits a beautiful emblematical device representing “Morning chasing Night from the Heavens.”

PAINTINGS.

- | | | |
|--|---------|---------------------------|
| 283. The Child Jesus | — — | <i>Baccicio</i> |
| 284. The Nativity | — — — | <i>Tempesta</i> |
| 285. Virgin and Child appearing to St. Dominic
(copper) | — — — — | <i>Albano</i> |
| St. Dominic, a Spaniard, born 1170, founder of the Order of Predicants; canonised for his great services to the Romish Church. | | |
| 282. The Finding of Moses | — — | <i>Titian</i> |
| 281. Domenichino's Mistress (26in. by 19in.) | | <i>Domenichino</i> |
| 277. The Virgin and Child from
Raffaelle | — — — | <i>Sassoferrato</i> |
| 280. Head of St. John (a sketch) | | <i>Parmigiano</i> |
| 278. The Finding of Moses | — | <i>Tempesta</i> |
| 279. The Salutation (copper) | | <i>Dionysius Calvaert</i> |
| 276. St. John | — — — | <i>Andrea del Sarto</i> |
| 267. Holy Family | — — | <i>Valerio Castelli</i> |

249. Angels, with the Instruments of the Passion,
appearing to the Infant Jesus in
his sleep - - - *N. Poussin*
250. Christ's Agony in the Garden - *Tempesta*

Amongst other ornaments are a handsome buhl table and a chest of drawers of the same material. Near the fire-place is an embroidered screen mounted in gold, worked by Lady Elizabeth Archer. On the other side of the room a tripod supporting four china gilt mounted vases of great beauty, and on a table near the Jewel Closet are two elegant blue and white china dragon bottles. Near the window hangs the sword presented to the Marquess of Exeter (then Lord Burghley) by the Officers of the Northamptonshire Militia, of which Regiment he was Colonel, on the second disembodiment of the Regiment at the close of the Russian War. The sword bears an inscription recording in very flattering terms the feelings of attachment entertained by the donors. On the window sill is a figure of St. Sebastian in rice, tied to a tree of the same composition. The window curtains are of painted velvet, executed by Elizabeth, third wife of Henry, First Marquess of Exeter. A curious antique pot is shewn in this room, found in 1868 in a cutting of the Stamford and Essendine Railway. Passing from this apartment the visitor is next conducted into a small apartment situated in the south-western angle of the building within the walls of which are contained some of the most interesting and valuable articles which are to be found in the house. It is impossible to do adequate justice to the whole of its contents, all of them deserving close and particular attention, and many requiring a minute notice and description which would far exceed the limits of this work. The apartment in question is most appropriately denominated.

THE JEWEL CLOSET,

and is only 11 feet by 9 feet 8 inches and 16 feet in height. The wainscot is of cedar, and is ornamented with green damask. The mouldings are richly carved and gilt, and contain the cipher in the centre on each side. The floor is similar to that of the previous apartment, and over the mantel-piece is another specimen of Gibbons' beautiful carving in festoons of fruit, birds, flowers, etc. The grate, fender, and fire-irons are of silver and polished steel.

The ceiling, which is covered and beautifully painted, contains the following representations :— At each corner is a cupid seated in a shell and holding in his hand some particular device ; in the intermediate spaces are displayed arms and emblems of music, literature and painting. The principal figure on the ceiling is Fortune blind-folded and tied to a wheel, her hair is being pulled by a Cupid riding upon a swan ; below the wheel are arranged crowns, helmets, arms and other embellishments. Cupids are flying about in various directions each bearing something pertaining to Mythological history as a thunderbolt, club, helmet, or trident. One holds in his hand a trumpet, to which is affixed a scroll having inscribed on it the words—“ *Omnia vincit amor.*”

PAINTINGS.

265. Our Saviour blessing the Elements

Carlo Dolci

This beautiful painting was brought from Italy by John Fifth Earl of Exeter. Connected with its history is a letter, hanging by the side of it, and said to have been copied from an ancient manuscript. From the description which it contains, the artist is supposed to have portrayed the expression and features of the Saviour's countenance.

It is impossible to gaze upon this incomparable painting which precisely answers the description referred to without

being struck with its extraordinary beauty and sublimity. The Divine character depicted in the features of the Saviour, the sweetness and benevolence which the expression of his countenance presents, and the eyes uplifted to heaven with a look of the most devout and submissive adoration, cannot fail to produce a sensible impression upon the spectator, and to call forth in his mind feelings to some extent in unison with the seriousness and solemnity of the subject. The glory, or rather rays, of this celebrated picture are painted upon gold, the brightness of which is mellowed by the pencil of the artist. Its dimensions are 2 feet 10½ inches high, and 2 feet 4½ inches wide.

266. Virgin with the Infant Jesus asleep *C. Maratti*

262. The Child Jesus with Flowers *Carlo Dolci*

263. Head of John the Baptist *Carlo Dolci*

264. Marriage of St. Catherine *Parmigiano*
after *Coreggio*

456. The Nativity (copper) — *Carlo Dolci*

40. Assumption of the Virgin *R. Manzoni*
(Miniature)

A bird carved in wood by Demontreuil is a wonderful specimen of its kind and well deserves inspection.

In the doorway between the 1st and 2nd George Rooms hang "The Last Supper" carved by Grinling Gibbons, and a tiny "Landscape" worked in the hair of the Cottage Countess's children and their step-mother Elizabeth, third wife of Henry, First Marquess of Exeter.

The visitor then enters

THE STATE BEDROOM OR SECOND GEORGE ROOM,

which measures 23 feet 8 inches by 23 feet and is 24 feet high.

This apartment has of late been set apart for the reception of members of the Royal Family and other distinguished persons, and no pains or expense have been spared to render it in every respect worthy of the noble and illustrious guest for whose occupation it has been intended. A

bed of the most costly description had been erected here by the First Marquess of Exeter for the use of George IV when Prince of Wales, but prior to the visit of her Majesty Queen Victoria and Prince Albert, in 1844, the present stately bedspread was prepared. The hangings consist of striped coral velvet of the richest quality lined with white satin ; the interior circular dome, which is also composed of the latter material, is relieved with ornamental gilt work ; at the corners are the initials V.R. in chaste and elegant characters. The arms of England richly gilt are displayed at the head of the bed, and the posts at the foot of it, which are half-high, are ornamented with wheat sheaves surmounted by the royal crown and cushion ; the footboard, which is profusely carved, being also richly gilt. The cornice of gilt and white displays a beautiful specimen of carving, consisting of fruit, flowers and birds. The window-curtains and cornice match those of the bed, and the rest of the furniture of the apartment, consisting of a sofa, chairs, wardrobe, pedestals, tables, etc., is of the most superb and costly description.

The coved ceiling of this apartment is painted by Verrio. The base represents a marble cornice at each corner of which are depicted figures in imitation of bronze, supported medallions, containing scenes from the history of Romulus ; along the sides of the cornice are Cupids and other figures, also in imitation of bronze. Within a bold and elaborately-gilt circle are portrayed the following subjects : Mars presenting Romulus to Jupiter to be deified ; Jupiter consulting Juno ; below them Ganymede, having a cup in one hand whilst the other encircles the neck of an eagle whose talons grasp a thunderbolt ; Hercules encircled with the loin's skin and holding the club ; near whom are seated Apollo and Diana. At the verge of the circle is seen Mercury holding

out a roll upon which are inscribed the words :—
*" Sic virtus evehit ardens—Honor pulcherrima
 merces ipse sibi."* Towards the north is Fate
 with a book and ink-horn writing on the back of
 Time ; near them are Venus, Vulcan and Bacchus
 with his cup, grapes and attendants.

The sides of this room are hung with tapestry
 said to have been made in Stamford by the Flem-
 ish refugees, enclosed within frames of handsomely
 carved oak, and are surmounted by a deep gilded
 cornice. Over each piece of tapestry are the arms
 of the fifth Earl of Exeter impaling those of his
 Countess, and in the borderings of the same are
 ingeniously wrought views of Burghley and Wo-
 thorpe as they appeared during the life-time of the
 above nobleman. The tapestry represents the
 following subjects executed from designs of F.
 Albano :—

On the north side—Water. Neptune appears
 with his trident surrounded by sea-horses and
 attended by Tritons, with wild scenery, rocks and
 marine monsters. On his right is the Queen of
 the Deep holding forth a shield upon which are
 the ciphers E. E. surmounted by an Earl's coronet.

On the east side—Air. Æolus, God of Winds,
 is represented with various kinds of birds ; near
 him are Juno and another goddess, the latter
 holding out the shield as above described.

On the south side—Fire. Vulcan is seen at his
 anvil with a variety of smith's tools, helmets,
 cuirasses, armour and cannon ; Jupiter seated by
 Juno and having the eagle at his feet, holds out
 the same shield.

At the bottom of each piece of tapestry is
 worked a poetical inscription in Latin.

PAINTINGS.

218. Susannah and the Elders

Caravaggio

— . Print of Princess Victoria.

Worked Picture.

288. Angel and Child ascending — *Peters*
 Angel—Mary Isabella, daughter of the Duke of Beau-
 fort and Wife of Charles 4th Duke of Rutland.

Child—Charlotte, daughter of Sir Thomas Dundas.

290. Agrippina landing at Brundisium with
 the Ashes of Germanicus *Benjamin West*

424. Holy Family — — — *Parmigiano*

292. Small Landscape — — — *Rathbone*

420. Jesus and the Woman of Samaria
Giulio Romano

13A. River Scene, with Buildings, Figures
 and Boats — — *P. F. Ferg*

294. Small Landscape — — — *Rathbone*

— . Engraving of H.R.H. The Duchess of Kent.

— . Engraving of Queen Victoria.

295. Jupiter and Antiope — — *Sebastion Ricci*

On a table in the centre of the room are a pair of white kid gloves and some fragments of a white chrysanthemum wreath worn by her late Majesty at the christening of the youngest daughter of the second Marquess of Exeter Victoria Lady Carbery. An attempt was made to preserve the wreath by the process of electro-gilding but in undergoing the operation it was damaged, and the present fragments were alone preserved. The mantel-piece in this apartment is exceedingly handsome ; it was made at Rome under Piranesi's direction; upon the jambs, which are of porphyry are sculptured bearded heads supporting a mantel of statuary marble, the latter contains in the centre a tablet, in *mezzo rilievo*, representing the sacrifice of a goat. Upon the shelf stand the following figures :—Alexander, Persius, Venus and Cupid and Minerva carved in boxwood, each 18 inches high, brought from Palermo. In glass case famous miniature of the " Three Brothers Browne," by Isaac Oliver : a delicate carving in ivory, representing " Daphne transformed into a laurel." and two antique heads in

porphyry. The grate, fender and fire-irons are of burnished steel and silver.

The visitor next enters

THE STATE DRESSING ROOM, OR THIRD GEORGE ROOM,

which is 27 feet square and 24 feet high. The painted ceiling, by Verrio, contains a representation of "The Re-union of Cupid and Psyche."

The celestial rejoicings which, according to heathen mythology took place upon this occasion, are portrayed in different parts of the ceiling. In the centre appears Flora encircled with a garland of roses with two swans at her feet, three nymphs surround her offering garlands of flowers to her, while two female attendants are holding branches of myrtle over her head and Cupids are strewing flowers before her. Apollo and the Muses are represented in circles on either side of her ; and beyond are seen Cupid and Psyche, Mercury pulling the latter by the hair. Hymen holding a torch and Janus (who is conversing with Time) a crown of myrtle over their heads ; Pan and the rural Deities at a little distance to the right, and various Cupid's heads, etc., in different directions. The base exhibits a balustrade, at each corner of which are two figures in a shell seated upon dolphins, and at the centre are boys supporting architectural cornices and playing with swans ; the intermediate spaces being filled with subjects (apparently in *alto relievo*) upon a gold ground.

The sides of the apartment are covered with rich crimson silk damask and are surmounted by a gilded cornice handsomely carved.

The mantel-piece is composed of white and coloured marble and encompasses an antique fire-grate of silver and burnished steel. Upon the shelf is Medusa's head in white marble, by Nollekens,

copied from a fine antique in the Rodoni Palace at Rome : on either side of it are two glass stands of silvered flowers, and at the ends are figures, three feet high in white marble, of Venus, Bel Fesse and Apollo ; the latter, by Giuseppe Claus, being a copy from the beautiful statue at the Grand Duke's Place, on the Trinita Di Monte, at Rome.

PAINTINGS.

296. Venus, Cupid, Ceres, and Bacchus

Daniel Seutter

323. A Noble Venetian *Sofonisba Angosciola*

324. St. Peter denying Christ — *Caravaggio*

325. Resurrection of Lazarus *Gimignani*

321. Adam and Eve — — *Lodovico Carracci*

422. Good Samaritan — — *Giacomo Bassano*

318. Winter — — — — *P. Mola*

319. Christ bearing the Cross — *C. Maratti*

320. The Adoration of the Wise Men *G. Gimignani*
1641

314. Flower Piece — — — — *G. Recco*
Signed, Eques Reccus, 1633.

317. Head of the Virgin (panel) — — *Raffaelle*

316. Battle Piece — — — *Borgonone*

315. Head of Joseph — — — *Raffaelle*

313. Pope Gregory the Great — *Andrew Sacchi*

A fine portrait of the well-known Pontiff, by whose means Christianity was introduced into this kingdom.

309. Flower Piece — — — — *G. Recco*

312. Head — — — — *Guido*

311. Battle Piece — — — *Borgognone*

310. Head — — — — *Guido*

444. Virgin — — — *Sassoferrato*

307. Our Saviour in the Garden of Gethsemane
C. Maratti

The ceiling, painted by Verrio, contains a representation of the feast of the gods in celebration of the nuptials of Jupiter and Juno. In the centre is the festive table ; at the head of which are seated the two deities above named, and at the sides of it Pluto, Proserpine, Neptune, Amphitrite, Cupid and Psyche. At the bottom are two Cupids holding doves, whilst Mercury is seen flying to Jupiter with a paper on which is the inscription "*Fit totum Fabula cælum*" ; Minerva and Mars are in attendance, Ganymede is presenting the cup, and Flora is receiving refreshments from a Cupid. Beyond are Bacchus busily engaged in pouring out wine, Bacchanalians carousing, Ceres and the Nereides. Near them is the figure of Plenty seated with cornucopias from which are issuing bread, fish and fowl. Near the window are seen Cyclops and others carrying viands, and female attendants strewing flowers.

At the base of the ceiling is represented a gallery with a gilt railing, at the four corners of which are fruit, flowers, fowl and fish. The centre of each side is embellished with a set of gold plate against which is a purple velvet cloth fringed with gold hangings from the rails. At one corner, and without the rails, are Apollo and the Nine Muses ; the former holds in his hand a scroll on which are inscribed the words : "*Sterilem sperando nutrit Amorem.*"

The chimney-piece is of white marble inlaid with Scotch granite, and is ornamented in the centre with a medallion of which the subject is "Danae in the Golden Shower." The grate is similar to that which has been described in the last apartment and is furnished with a very curious set of fire-irons and a pair of bellows mounted in silver. Upon the mantel-piece are four figures carved in boxwood brought from Palermo, each 14 inches high, supposed to be Catiline, Lucretia, Cleopatra and Cicero ; and two pairs of handsome red and

white china jars. Upon mahogany pedestals on either side of the fire-place are bronze groups of "The infant Hercules strangling the Snake," by *Algardi* and "Lion killing a Horse."

Opposite to the window, and on pedestals similar to the above, are marble busts of John, fifth Earl of Exeter and his Countess, executed by Monnot.

PAINTINGS.

- | | | | | | |
|---|---|---|---|---|--|
| 348. St. Matthew | — | — | — | — | <i>Guido</i> |
| 349. Landscape | — | — | — | — | <i>Claude Lorraine</i> |
| 350. Virgin and Child | | | | | <i>Leonardo da Vinci</i> |
| 351. St. Augustin | — | — | — | — | <i>Veronese</i> |
| 322. Rebecca at the Well | — | — | — | — | <i>Veronese</i> |
| 326. Holy Family | — | — | — | — | <i>A. del Sarto</i> |
| 328. Envy plucking the Wings of Youth | | | | | <i>Pietro Vecchia</i> |
| 366. Hebe, copied from Hamilton | | | | | <i>A. Kauffman</i> |
| 330. Boys Dancing (2ft. 9in. by 1ft. 9in.) | | | | | <i>Parmigiano</i> |
| 331. St. James | — | — | — | — | <i>Spagnoletto</i> |
| 332. St. Peter | — | — | — | — | <i>Domenichino</i> |
| 333. Gathering Manna in the Wilderness | | | | | <i>Bassan</i>
<i>(Giacopo da Ponte)</i> |
| 362. The Four Evangelists | — | — | — | — | <i>L. da Vinci</i> |
| 335. Jacob receiving the Bloody coat of his son Joseph | — | — | — | — | <i>Guercino</i> |
| 336. Francisco Baglione, Confessor of the House of Parma | — | — | — | — | <i>Schidoni</i> |
| 236. Landscape | — | — | — | — | <i>H. Carré</i> or <i>Roos</i> |
| 337. Joseph reading a Scroll, on which are the words "Ecce, Virgo concipiet." | | | | | <i>Guercino</i> |
| 338. Mary Madgalene | — | — | — | — | <i>Baroccio</i> |

339. Countess Matilda on Horseback ($12\frac{1}{2}$ in.
by 9 in.) — — — — *Cimabue*

A Lady, the reversion of whose vast property was by the artifices of the aspiring Pontiff Gregory VII secured to the Church of Rome. She died A.D. 1115.

340. Coriolanus and the Roman Matrons
Beccafumi
341. Adoration of the Shepherds *Caravaggio*
342. St. Andrew — — — *Domenichino*
343. St. Jerome — — — — *Guido*
344. Holy Family (panel) — *D. Monna*
345. St. James — — — *Veronese*
346. St. Sebastian — — — — *Albano*
347. Landscape — — — *Claude Lorraine*

Amongst the numerous articles of vertu in this apartment are two fine vases of Majolica. These vases, the handles of which are formed of twisted snakes, are embellished with subjects taken from Tasso's "Jerusalem Delivered." A similar vase of smaller dimensions rests on a table at the side of the room, and a Roman urn of alabaster Peccorella, dug up in a vineyard near the Porto Salerno, at Rome.

On tables in front and at the side are also specimens of Dresden china, etc.

On a massive marquetry table in the centre of the room the legs of which are of curious workmanship, stands a casket composed of silver, tortoise-shell and malachite, given by the Emperor Nicholas.

Upon an inlaid marble *Pietra dura* table of Florentine workmanship, opposite the window, are exhibited a statue of the Empress Livia, two old Chelsea (or Longton Hall) jars, which from their rare and beautiful colour are of considerable value. Upon the floor stand a large number of

china jars, etc., of various sizes and two antique urns in white marble ornamented in basso-relievo, each a foot square ; one of the latter, when discovered, was found to contain ashes of the dead. Upon the other, which has not been opened, are inscribed the words "OSSA. QVITELLI. QA.L. ARETIS."

Upon marble slabs in the window recesses are the following devices : two sleeping boys in white marble, by Monnot ; an antique in marble, representing a boy and a rabbit ; two children in the same material supporting a fish on their shoulders, and a lion found at Ostia in 1725. Between the windows, having a cupid and dove standing upon it, is a white marble altar, two feet high, which was found in Adrian's villa, near Rome, in 1630, bearing the inscription—"D.M. QVINTIAE SATVRNINAE G. VALERIVS TERMINALS CONIVG SVAE CARISSIMAE. FF." The window curtains of this apartment are of crimson damask, and a handsome screen, footstool, chairs, etc., complete the list of its costly appointments. The visitor now enters the last of the present suite of rooms called

THE FIFTH GEORGE ROOM OR HEAVEN ROOM.

which measures 39ft. by 27ft. and 24ft. high, and which was used as a breakfasting apartment on the occasion of the royal visit to which we have so frequently alluded. The ceilings and walls, painted by Verrio and considered to be the best productions of his pencil, present a series of his subjects taken from heathen mythology.

In the centre of the former are Jupiter and Juno with the Zodiac over their heads. Below them are Ganymede, the Eagle and Peacock ; Cybele with the turret on her head drawn by lions and attended by the Corybantes ; and Ceres drawn by dragons. To the right Minerva is seen resting

on her shield, and in various parts of the ceiling are depicted Bacchus crowned with the vine leaf, and Ariadne with the seven stars, Apollo, Diana, Hercules, Castor and Pollux, the Goddess of Sleep, Fame with her Trumpet, etc.

On the West side Mars and Venus are represented as caught in a net by Vulcan who is attended by Envy ; the God of Sleep is strewing poppies on the head of Mars ; Mercury is descending towards them, and Time and Janus, Cyclops, etc., are looking on.

Towards the North the Graces appear to be spectators of the scene ; beyond is a nymph who is taking a sketch of it, whilst Husbandmen are standing and laughing from between the pillars. In the background is the sea, from which Neptune has just disembarked with his attendants, and Bacchus is bestriding a barrel on the shore.

On the East side Vulcan is depicted at his forge, Cyclops working near him. A striking figure in this group is said to have been intended by Verrio as a representation of himself.

Over each of the doors in the apartment is a medallion in *clair oscuro* ; the subject of that on the East side is " Jupiter and Semele."

A glass case in this apartment occupies a large space in the centre. Within it is arranged on shelves an extensive assortment of glass and china too varied and numerous to be mentioned in detail. It may be briefly stated that the display of china includes specimens of old Dresden, old Saxon, Wedgwoods, Sèvres, Dutch, Italian, Flemish, Oriental, etc.

Various inlaid and Japan cabinets are arranged around the room, one presented by the Grand Duke of Tuscany to John, Fifth Earl of Exeter, inlaid with Florentine Mosaic of the richest colors, representing birds, fruit, flowers, etc. In other parts of the room are busts of the Hon. William Cecil, brother to John, Sixth Earl of Exeter ;

of Dr. Willis, for many years physician to George III ; and of the artist Sawrey Gilpin, born in 1733, descendant of Bernard Gilpin the eminent English Divine known by the title of " The Apostle of the North." The two latter busts are by Gerrard. On marble slabs in the window recesses may be seen a model of English sheep under a glass shade, and an antique circular urn of white marble ornamented with sea horses, etc., in *alto relievo*, besides other articles.

PAINTINGS.

525. Birds and Beasts — — — *Koninck*
 —. Photograph of the Cottage Countess'
 three children, from the picture at
 Apsley House
 A Pastel of their Governess " Miss
 Hauchcorne " *Russell*
 A Pastel of Dr. Willis *Russell*

The visitor is now conducted to the

GRAND STAIRCASE.

the walls and ceiling of which, resembling in their decoration of the apartment just described, form perhaps the most striking piece of embellishment which has hitherto been presented to his view.

The ceiling, executed by Verrio, purports to be a representation of the poetical Tartarus of the ancients exhibiting the various scenes which heathen mythology describes as being enacted in the shades below. In the centre of it is seated Minos, the chief judge of the infernal regions, Rhadamanthus and Æcus, the other two judges, being placed one on either side of him. Below them is death holding a scythe and mask, and crowned with cypress. Still lower, Pluto is represented carrying off Proserpine in his chariot drawn by four horses, and beyond are the three Parcæ or

Fates. At the base are the Danaides pouring water into the bottomless tub, whilst Envy is tormenting them. To the right is Ixion on his wheel, next to him Prometheus with the vulture gnawing his side, then Laocoon and his sons, Scylla and Charybdis, Erisichthon devouring his own flesh, Tantalus tormented with hunger and thirst, Sisyphus rolling the stone, and Hecate drawn by hinds. Immediately to the right of the judges are the Eumenides or Furies bringing kings to receive sentence from the infernal throne ; and to the left are Dido upon the funeral pile, Cleopatra with the asp, Lucretia plunging the dagger into her breast, and Medea with her wand and book. In another part of the ceiling is represented the mouth of Tartarus, at the entrance to which is Theseus tied to a stone and Hercules in the act of rescuing him.

The walls, which are painted by Stothard in 1801—1802, exhibit the following subjects :

On the west side is a representation of “ Orpheus and Eurydice.”

The north side contains a painting of “ Mark Antony and Cleopatra at a Banquet.”

The east side presents an emblematical description of “ The Horrors of War.”

Facing the staircase are paintings of

- | | | |
|--|-------|--------------------------------------|
| 365. Beggars regaling | — — — | <i>Murillo</i> |
| 414. Death of Joseph, Husband of the Virgin Mary | — — — | <i>Carlo Cignani</i> |
| 415. Rebekah at the Well | | <i>Agostino Carracci</i> |
| 361. Hunting Wild Cats | — — | <i>D. Koninck</i> |
| 14. Diogenes throwing away his cup | | <i>Murillo</i>
or <i>Sal Rosa</i> |
| 410. Marriage of St. Catherine | | <i>Schiavone</i> |
| 426. Magdalene | — — — | <i>C. Maratti</i> |

408. Jesus and the Woman of Samaria *C. Maratti*
—, Flower Piece.

The dimensions of the staircase are 44 feet by 25 feet. It contains a double geometrical flight of steps of Ketton stone, erected in 1786, flanked by a handsome bronze balustrade, the whole being supported by four Doric columns. On the upper landing is a statue of the Duke of Wellington, and a model of the church of St. Mary-le-Strand, also a beautiful piece of sculpture, by Nollekens, representing a "Boy and Dolphin." This work of art is formed of the finest statuary marble highly polished and stands upon a triangular Corinthian pedestal ; it was copied from an antique in the Barberini palace at Rome, which was purchased by Catherine II, Empress of Russia, for £300. In the first window recess is a piece of framed statuary representing the Holy Family, by Monnot, and in the one beyond are models of Niobe and her children, each two feet high, by Nollekens, and a bust of the Empress Agrippina. Near this a door again admits the visitor into the great hall, a description of which will form an appropriate termination to his survey of the mansion, the remaining portion not being open to the public.

THE GREAT HALL.

The effect on entering it is in the highest degree grand and impressive, for as it only can be seen from the private grounds belonging to the house the visitor is scarcely prepared to be ushered into a room of such majestic proportions. It is 68 feet long and 30 feet broad, exclusive of a recess which is 13 feet by 9 feet ; in height it measures upwards of 60 feet from the floor to the central point of the roof. It is lighted by two large windows, one on the eastern side square, the other on the south pointed, and has a flooring of Ketton stone, over

which has been laid another floor of oak with a border of walnut wood parquetry. This apartment is now occasionally used as a ball room, and the effect when it is lighted up with its numerous chandeliers is the most brilliant that can be imagined.

The Great Hall is fitted up with lofty and spacious bookcases divided into compartments each of the height of 14 feet ; the elegant carved cornice above them, the twisted Corinthian columns by which it is supported, and the pedestal were brought from the Abbey of Tongerlo, which is about three leagues from the town of Aerschot near Mechlin, in Belgium.

An object which cannot fail to attract attention in this noble apartment is the magnificent open-framed roof which is particularly worthy of admiration from the elaborate and skilful arrangement of its timbers, serving the purposes at once of utility and decoration and combining the apparently opposite qualities of massive solidity and airy lightness. Each truss or principal of this roof above the level of the plate in the wall comprehends one large trefoil arch supported from a richly carved hammer beam and moulded rib springing from corbels of Barnack stone of bold outline, which project from the wall at nine feet below the base line of the roof at nine feet from the floor. The line of rafters above the principal trusses and the spandrels formed by the arches are filled in with open tracery and shields, and the intersections of the moulded ribs are studded with carvings of lions and jester's heads. There are two tiers of hammer-beams, at the terminations of each, where the moulded ribs spring, are handsomely carved pendants of clustered consoles ; the two tiers of purlins and ridge are supported in each bay by moulded arched ribs having pendant keys from which are suspended massive bronze lamps which serve to light this

spacious apartment. The whole roof may be pronounced to be a remnant of baronial splendour by no means eclipsed in elaborateness or beauty of design and execution by that of Westminster Hall, or those constructed under the auspices of Wolsey at Christ Church Oxford, and Hampton Court.

The four-centred mullioned window at the south end of the hall, filled with Elizabethan tracery, contains the arms and initials of Queen Victoria and H.R.H. the Prince Consort, and over them those of Queen Elizabeth and James I; also the four orders of knighthood all in rich stained glass, and other devices in the uppermost compartments, the designs of which are scarcely legible in consequence of their antiquity.

The east or bay window extends from the roof to within four feet of the floor, the lower divisions of it containing massive panes of plate glass, the lateral compartments of the recess are filled with silvered glass, each pane measuring eight feet by three feet nine inches and mounted in richly carved oak frames. The stained glass in this window contains the arms of Cecil* and those of Cecil impaling Poyntz† and Montague‡ besides a variety of other devices.

On the same side of the apartment is a stately chimney-piece of stone rising to the height of 20 feet and of proportionate width, containing in the

**Arms* of the Cecil family.—Barry of ten, Argent, and Azure, over all six escutcheons, 3, 2, and 1, Sable, each charged with a lion rampant of the field. *Crest*.—On Chapeau, Gules, turned up ermine, a garb, Or, supported by two lions; that on the dexter side, Argent, on the Sinister, Azure.

†*Arms* of the Poyntz family.—Barry of eight, gu. and or. *Crest*.—A cubit arm, the fist clenched ppr. vested in a shirt sleeve ar.

‡*Arms* of the Montague family.—Sable, three lions passant in Bend, between two double Cotises, Argent. *Crest*.—On a Wreath, an Eagle displayed, Vert.

centre the arms of the Lord Treasurer Burghley. The grate is of burnished steel, with massive lions at each corner, supporting the Cecil arms and those of Poyntz and Montague. The fender is also of the same material ; the fencings of the grate are ormolu and are inlaid with Indian porcelain.

At the north end of the hall is a music-gallery in front of which is an elaborately carved oak balustrade, to which were attached the Northants Militia Colours given in 1855. On the balustrade is fixed a clock in lime by Dr. Baker from the limb which fell from Queen Elizabeth's tree. On the wall above the same is a large tapestry from Raphael's Cartoon, " St. Paul and St. Barnabas at Lystra." On the west side of the hall are two semi-circular recesses filled with massive plates of looking glass enclosed in richly carved frames of fruit and flowers, resting on marble slabs which are supported by inlaid ormolu porcelain fronts and bear bronze candelabra. Between the doors, the beautiful carving of which deserves particular notice is placed a profusely worked rosewood sideboard or buffet, having a marble slab upon which stand Oliver Cromwell's boots ; two links from a Russian Man of War, etc.

In this hall are suspended the following

PAINTINGS.

360. Full-length Portrait of George I *Michael Dahl*

359. Full-length Portrait of George II
Michael Dahl

358. Fine full-length Portrait of Queen
Caroline, Consort of George II
Michael Dahl

357. Full-length Portrait of the 3rd Earl of
Peterborough - - *J. B. Vanloo*

A General, celebrated for the rapidity of his movements during the Spanish War, in the reign of Queen Anne.

356. Full-length Portrait of Sir Anthony Browne, first Viscount Montague
Lucas de Heere

Maternal Ancestor of the present Marquess of Exeter.

354. Full-length Portrait of Magdalen, daughter of Lord Dacres of Gillingham, and Second Wife of Anthony first Viscount Montague *Lucas de Heere*

355. Full-length Portrait of the late Prince Consort (H.R.H. Prince Albert, of Saxe Coburg), in the Robes of the Garter—a copy from Winterhalter
Alexander Melville

364. Portrait of Brownlow Second Marquess of Exeter — — — — *Sant*

68. Third Marquess of Exeter — — *Heigall*

353. Full-length Portrait of Sir Walter Raleigh and his Son Walter, after
Mark Gerards

352. Silenus, after — — — — *Rubens*

203. Fourth Marquess of Exeter — *Weigall*

208. Fourth Marchioness as a girl (unfinished)
Augustus Lumley

The Visitor, having now completed his inspection of the Mansion, passes from the Great Hall into the Corridor through which he first entered, along which he will have no difficulty in making his exit.

*By the union of Thomas, first Earl of Exeter with the Lady Dorothy Nevill, one of the co-heiresses of John, Lord Latimer, he obtained the Manor of North Crawley, in Buckinghamshire, part of the ancient barony of Bedford; by the possession of which estate his descendants became, in their turn, entitled to the honourable office of Almoner at the coronation of the British Sovereign.

(Extract from *Guide to Burghley House*, published 1815).

The Lord of Burghley

(Extract from *Guide to Burghley House*, published 1815)

THE Countess Sarah was the second wife of the tenth Earl and first Marquess, and died in 1797 after bearing him Lady Sophia, Brownlow 2nd Marquess, and Lord Thomas Cecil. The first Marquess died in 1804, aged 50 years, and his singular courtship deserves notice. The following extract from an article entitled "Authentic and interesting Memoirs of the late Countess of Exeter," will not fail to amuse the reader:—The amiable woman whose virtues lately gave a lustre to the title of the Countess of Exeter and who died lamented by all who knew her, has something so uncommonly interesting in the history of her life that a detailed sketch of it cannot but be acceptable to every reader of sensibility.

When the present Earl was a minor he married at an early age a lady whom he afterwards divorced. After the separation had taken place the Earl, his uncle, advised him to retire into the country for some time and pass as a private gentleman. Mr. Cecil accordingly bent his course into a remote part of Shropshire, and fixing his residence at an inn in a rural village, he amused himself there for some months, passing by the name of Jones. As he had plenty of money and was extremely liberal to all about him, some persons in the neighbourhood conceived a notion that he had not come honestly by his riches, grew suspicious of him, and shunned his company. They took him for a Indian nabob, and as he

passed along he often heard the rustic exclaim "There goes the London gentleman."

Taking a dislike to his situation at the inn he sought out a farm-house, where he might board and lodge. Several families had refused to take him in because he was "too fine a gentleman, and they could not understand how he came by his money." At length he found a situation which answered his purpose, and in consideration of his liberal offers, and the knowledge of his possessing money a farmer fitted him up a room. Here he continued to reside for about two years, going up to London twice in the year, and returning with such money as he had occasion for ; when he departed, the country people thought he had gone to gather in his rents, and became more assured of this from his always returning with plenty of cash. Time hanging heavily on his hands, he purchased some land on which he intended to build a house, but neither stonemason nor carpenter would undertake the job, for the reasons already mentioned. He did not condescend to contradict the report of the villagers, but offering to pay so much money beforehand, the tradesmen, after some grave consultations together, agreed to finish his work. This was done accordingly, and every person was paid to the full extent of his demands.

The farmer, at whose cottage his lordship resided, had a daughter about seventeen years of age, whose rustic beauties threw at an indefinite distance all that his lordship had ever beheld in the circles of fashion. Although this charming maid was placed in the humble lot of life, his lordship perceived that her beauty would adorn and her virtues shed lustre on the most elevated situation.

One day when the farmer returned home from his plough Mr. Cecil frankly told the cottagers that he liked their daughter, and would marry her if they would give their consent. The matter

was accordingly made up, and Mr. Cecil married this charming rustic.

Masters of every kind were now procured, and in twelve months time Mrs. Cecil became an accomplished woman, to the envy of the country girls around, and to the astonishment of the villagers, who now began to be reconciled to the supposed too fine a gentleman. It was not long before the news arrived of his uncle's death, when he found it necessary to repair to town. He accordingly set out, taking his wife with him, and on his journey called at the seats of several noblemen, where, to the utter astonishment of his wife, he was welcomed in the most friendly manner. At last they arrived at Burghley, in Northamptonshire, the beautiful patrimonial seat of his lordship. Here they were welcomed with acclamations of joy.

As soon as he had settled his affairs he returned to Shropshire, discovered his rank to his wife's father and mother, put them into the house he had built there, and settled on them an income of seven hundred pounds per annum. He afterwards took the Countess with him to London, introduced her to the fashionable world, where she was respected, admired, adored, until it pleased the Great Dispenser of providential events to call the spirit of life to a more lasting region of happiness. Her ladyship left two sons and one daughter.

LINES OF BURGHLEY

The lines of Tennyson describe the interesting Courtship and Marriage of the beautiful Village Maiden to Henry Cecil, first Marquess of Exeter, and her subsequent melancholy and early death.

IN her ear he whispers gaily,
" If my heart by signs can tell,
Maiden, I have watched thee daily,
And I think thou lov'st me well."

She replies, in accents fainter,
" There is none I love like thee."
He is but a landscape painter,
And a village maiden she.

He to lips that fondly falter,
Presses his without reproof ;
Leads her to the village altar,
And they leave her father's roof.

" I can make no marriage present,
Little can I give my wife.
Love will make our cottage pleasant,
And I love thee more than life."

Then by parks and lodges going
See the lordly castles stand :
Summer woods about them blowing,
Make a murmur in the land.

From deep thought himself he rouses,
Says to her that loves him well,
“ Let us see these handsome houses
Where the wealthy nobles dwell.”

So she goes by him attended,
Hears him lovingly converse,
Sees whatever fair and splendid
Lay betwixt his home and hers ;

Parks with oak and chestnut shady,
Parks and order'd gardens great,
Ancient homes of lord and lady,
Built for pleasure and for state.

All he shows her makes him dearer :
Ever more she seems to gaze
On that cottage growing nearer,
Where they twain will spend their days.

O but she will love him truly !
He shall have a cheerful home ;
She will order all things duly,
When beneath his roof they come.

Thus her heart rejoices greatly,
Till a gateway she discerns
With armorial bearings stately,
And beneath the gate she turns ;

Sees a mansion more majestic
Than all those she saw before :
Many a gallant gay domestic
Bows before him at the door.

And they speak in gentle murmur,
When they answer to his call,
While he treads with footstep firmer,
Leading on from hall to hall.

And, while now she wonders blindly,
Nor the meaning can divine,
Proudly turns he round and kindly,
“ All of this is mine and thine.”

Here he lives in state and bounty,
Lord of Burghley fair and free,
Not a lord in all the county
Is so great a lord as he.

All at once her colour flushes
Her sweet face from brow to chin :
As it were with shame she blushes,
And her spirit changed within.

Then her countenance all over,
Pale again as death did prove :
But he clasped her like a lover,
And he cheer'd her soul with love.

So she strove against her weakness,
Though at times her spirit sank :
Shaped her heart with woman's meekness
To all duties of her rank :

And a gentle consort made he,
And her gentle mind was such
That she grew a noble lady,
And the people loved her much.

But a trouble weighed upon her,
And perplex'd her night and morn,
With the burthen of an honour
Unto which she was not born.

Fainter she grew, and ever fainter,
As she murmur'd, " Oh, that he
Were once more that landscape painter,
Which did win my heart from me ! "

So she droop'd and droop'd before him.
Fading slowly from his side ;
Three fair children first she bore him
Then before her time she died.

Weeping, weeping late and early,
Walking up and pacing down
Deeply mourn'd the Lord of Burghley,
Burghley House by Stamford Town.

And he came to look upon her,
And he look'd at her and said,
" Bring the dress and put it on her,
That she wore when she was wed."

Then her people, softly treading,
Bore to earth her body drest
In the dress that she was wed in,
That her spirit might have rest.

